

HOW DO YOU SEE

TREES



....in many MOODS....PATTERNS...designs....LOCALES.....AT VARIOUS TIMES OF DAY...
IN DIFFERENT LIGHTING CONDITIONS...POSTURES...TEXTURES...MOVEMENTS...COLORS...

Below are some possible varieties of interpretations for trees to help you become more aware of their grace and beauty and rich subject matter for children's pictures, designs, and compositions. You might interpret some of the following suggestions in a realistic way or in a more decorative type of design and composition.

TRY SEEING TREES:

the whole tree to show strength in structure

overlapping trees

in a woods

in the elements—wind...fog...rain...snow...sleet...heat...storms...mist...

a root study and the ground and plant life around it

a branch study..look up into branches..or close up approach

various lighting effects..back lighting, side lighting..front lighting, silhouettes of trees...subdued light of overcast day...moonlight...

shadow patterns of trees or branches

various lighting effects at various times of day..sunset, sun-up, overcast, etc.

close-up studies of bark texture, knot holes, rotted areas, moss formation,

flora or fauna in and around ground on or in trees

a view of trees from an airplane, high building, or other great height

a variety of locales..fields, swamps, on campus, in neighborhoods, on hills, down streets, in slums, near lakes, by rivers, in woods, desert areas, timber line, etc..

various "postures"..upright, blowing, bending, broken, dead, crooked,

man's inhumanity to trees..after a forest fire, needles chopping, etc.

reflections of trees in water and distortions

a "worms" eye view of a tree, a "birds eye view", animal's view that lives in tree..

Foliage variations..full or sparse..color foliage variations..foliage patterns

These above ideas are only a start..add more of your own ideas here. Some helpful references on your booklist are: Invitation to Vision, Ideas and Imagination for Art by Linderman

A Child's Pursuit of Art by Herberholz

see also Trees by Andreas Feininger (photographer)..at Waldo Library, ck. card catalog

Prepared by B. Rensenhouse, WMU Art Dept.

SOME TEMPERA PAINTING IDEAS FOR TREES AND FOLIAGE..
as tried by Art Education class members

see also packet sheets on other
techniques..versatile sponge, chalk,
tissue laminating, crayon, prints, etc.

Try the following techniques on various
surfaces such as white drawing, manilla, white roll wrapping paper, brown kraft paper,
cardboards, tagboards, corrugated boards, colored construction paper (good way to use up
old faded pieces!) tissue papers, newsprint, want ad sections, matboards, magazine sections,
stencil papers, old poster backings, scrap print shop papers, wallpaper backings, etc.....

SPONGE TECHNIQUES

stipple sponge (bounce up and down)
sponge over stencil edges, tear or cut
sponge over laminated tissue areas
try sponge substitute..such as fabric,
kleenex, sponge rubber, cotton, etc.

sponge over chalk areas
swirl sponge
cut or tear tree trunks and branches, paste
them down on a background, sponge over them

PRINTS such as wax paper prints for foliage (use wax paper, saran wrap, slick surface)
leaf prints for foliage (use real leaves, put soap in paint to adhere to leaf)
paint and print with cardboard edges, flat sides, corrugated areas, curved and straight

CRACKLE PAPER with flushed color, or crayon in areas before crackling, try "pulled print"

CRAYON WITH TEMPERA..use crayon for trunks, branches, other methods for foliage..
crayon resist effects in tempera and water color
melted crayon and ironed crayon areas combined with paint washes
combine oil crayon shading effects with tempera

SPATTER PAINT (dirty thumb method)..combine with sponge, stencil, and moving stencil

FLAT BRUSH for most of painting (try dry brushing, stippling, stencils, sweeping)

FELT PEN TECHNIQUES for drawing over tempera areas, or sponge over felt pen drawings
try a felt pen blind contour tree drawing over a dry tempera area..solid or washed
try felt pen drawings over laminated tissue (take advantage of wrinkles for tissue)
draw on to tempera areas with a twig dipped into India ink

use FLUSHED COLOR technique for background for foliage or for foliage itself

try TISSUE PRINTS pulled for foliage, wrinkle tissue for textures, laminate tissue

use DARK CONSTRUCTION paper for tempera (mix white with tempera colors for best effect)

try BLOWING TEMPERA ("spiders") for tree trunks, roots, branches..be sure to thin tempera!

try DOODLE RHYTHMS for trees and compositions (try flat pattern tempera, combine sponge)

try A BLOT paintings or "blottos" for trees and foliage, tear out for soft edges

paste up a COLLAGE, newspaper areas, magazine, fabric, etc, sponge, spatter, brush over

try tempera-INK BATIK to get effect of black tree trunk and branches

(see art room samples for more ideas and add to list on back of this paper)

TO GET A TREE COMPOSITION STARTED..try a composition from your sketches

try a composition dictated "puzzle"

paint composition directly from nature

look out windows, or sit outdoors, paint separate
trees, let dry, cut out or tear out and organize
into a landscape..

Do doodle rhythms and fit tree forms into areas

Prepared by B. Rensenhause, Art Dept.



FLYING FALL LEAVES

Below are some possible suggestions for getting started on leaf shapes and for adding the veins. See other sheets in your packet on Color Techniques and foliage ideas to help you with the media and techniques to do colorful fall leaves.

SOME WAYS TO START A LEAF **SHAPES** AND MAKE IT GRACEFUL FOR A FEELING OF FLYING or FLOATING.. Try to avoid a stiff, rigid look to give your leaf a more imaginative quality

1. CONTINUOUS LINE CONTOUR WITH A FELT PEN....

Look at a real leaf and draw the shape and veins without lifting your pen from the paper..This can give you some unusual shapes that may be a bit distorted and different than the actual leaf...works well for the veins inside too..

2. TRY TRACING A REAL LEAF but enlarge it and exaggerate its main shapes and outer edges

3. TRACE THE SHADOW OF A REAL LEAF for a slight distortion

4. START WITH A CURVED MIDDLE VEIN and follow its rhythm to develop a flying form

5. "SCORE" a middle vein (before or after shaping) to give a dimensional effect

6. Try some DOODLE LOOPS in small, medium, and large shapes and develop an outer contour for a leaf..adding "points" to a loop may give you a good curved leaf..pinking shears can give jagged edges...

Try SYMMETRY by folding a paper and cutting shape..then change one side so it's not exactly symmetrical (left over paper could be a stencil)..or try "paint blots" to get some forms and blended colors

SOME SUGGESTIONS FOR GETTING **VEINS** INTO LEAVES...

Keep veins going with rhythm of leaf, put in only most important veins to give character to your leaf, study veins or real leaf and simplify them..continuous line contour works

Draw with heavy crayon lines for possible crayon resist effect

Draw lines with felt pen and develop line variations (one of easiest methods)

"Tip toe" on paint brush (add soap to paint if it does not stick to a slippery surface)

Use pen and india ink (you may get exciting effects if drawing on wet painted paper)

Cut paper shapes and paste on (keep them simple)

Use stencil forms and try sponge, spatter, or dry brush (simplify veins)

Use real leaves and try crayon rubbings or "leaf prints"

Use the melted crayon "wax liner" tool to add a raised vein effect

Glue on strings, cords, yarns or other linear material

Try an etching effect by scratching out veins (try crayon under crayon, ink, or paint)

Try pinching tissue for form raised veins during the tissue laminating technique

Shape veins out of wire for a metallic effect

"Blow" veins with ink or thinned tempera for a "spidery" effect..then add to or develop

Pencil shaped and shaded veins can be effective under tissue laminating